

EMILE ZOLA, NOVELIST AND  
EEFOEMEE 301

was not the forced outcome of any outcry, as many have supposed, — as a matter of fact Zola never yielded to any outcries, — but came from him spontaneously, as part of his general scheme. Beginning the book in August, 1887, he finished it in August the following year, when it ran serially (from April till October) in a publication called "La Kevue Illustrée."

About the time when Vizetelly's difficulties with his English translations were just beginning, the British rights in "Le E\$ve" were purchased by others, who issued a version of the story in a few newspapers under their control, and subsequently offered the book-rights at a somewhat high figure to Yizetelly. He — the proceedings against him having now commenced — declined them, without troubling even to look at the book; and this was very unfortunate, for whatever may have been Zola's purpose in writing "Le Egve," it was a work to make even Pecksniffs reflect that this much-abused French author might not really be so pornographically inclined as they imagined.

In any case, if the translation of "Le E\$ve," instead of running merely through sundry provincial newspapers, had appeared in volume form in London during the agitation raised by the "Vigilants," it might well have proved a

useful auxiliary to the defence.

If it were a mistake to regard "Le Ee've" as the outcome of any transformation of Zola's literary views, there occurred about this time a change in his personal appearance of the reality of which there could be no doubt. One evening, in the winter of 1887-1888, when he was at the Theatre Libre,<sup>1</sup>

<sup>1</sup> His play "Madeleine" (originally called "La Madeleine") which he had vainly offered to the Gymnase and Vaudeville theatres in 1866, and